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[illegible]

Cinderella

in . .

Flowerland;

OR :



The Lost Lady's Slipper

An Operetta for Children,

... BY ...

MARION LODER.

OLIVER DITSON COMPANY

BOSTON, 453-463 Washington St.

LONDON, 192 High Holborn, W. C.

New York
C. H. DITSON & CO.
867 Broadway.

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35 Court and 453 Washington St.

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1228 Chestnut St.

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THE SCHOOL FESTIVAL

By C. G. ALLEN

The School Festival is a short and simple Cantata for school concerts and exhibitions. It is pleasing and instructive, and within the ability of ordinary juvenile talent. There is some dialogue; no scenery required. It may form a portion of a longer programme if desired.

SYNOPSIS

The Queen enters, wearing a dress trimmed with flowers, she greets the children, thanking them for the honor done her. Punctual scholar advances and addresses her, to whom she responds; then shuffles in the tardy scholar; more conversation ensues, with various songs interspersed between the dialogues.

Other characters, with and between whom dialogues are had, are the Quarrelsome Scholar, Selfish Scholar, Generous Scholar, and some less prominent parts.

When it is thought desirable to use a stage in the representation, we should recommend that it be so arranged as to represent, as nearly as possible, a spot suitable for a picnic, with trees at the side and background.

It would be well to select for the queen one of the older members of the class. She should also have more of an authoritative air, and some capacity for declamation as well as a good voice for singing. The teacher can easily select children, suitable for the other characters, in most schools.

Price, 25 Cts. Post-Paid; 2.28 per Dozen, not Prepaid

BROTHER JONATHAN'S TEA PARTY

A Patriotic Cantata containing Recitations, Songs, Choruses, Etc., arranged expressly for School Entertainment and Concerts by

G. P. BENJAMIN

PRINCIPAL CHARACTERS

GODDESS OF LIBERTY	Young Lady	PEACE	Young Lady
BROTHER JONATHAN	Boy	BROTHER JONATHAN'S NEPHEW, Boy about eight years of age.	

Each State in the Union represented by Girls from 10 to 14 years of age.

SYNOPSIS

Chorus, "No Land so bright." Brother Jonathan consults with the Eastern States in reference to his Tea Party. The Eastern States offer their assistance and designate Peace to introduce the various States to Brother Jonathan. Enter the Northern, Southern, Western and Middle States singing "We come, we come with love sincere." Eastern States sing in response, "Yes, welcome sisters, welcome all." Address of Peace and introduction of the Middle States. Solo, "A thing or two," by Brother Jonathan's Nephew. Introduction of the Southern States. Chorus, "Happy Greeting." Response of Southern States. Introduction of Western States. Response of Western States. Arrival of the Goddess of Liberty. Chorus, "Hail, all hail, our noble Goddess." Address of the Goddess. "Come to Tea." All the States retire to Tea. Return of the States. Exercises around the Liberty Pole. Closing Address by Virginia. Chorus, "The Star Spangled Banner." Tableau.

NOTE.—When the Cantata is used in a Female Department, it can be called "Aunt Jerusha's Tea Party" by having the speakers address Aunt Jerusha instead of Brother Jonathan.

Price, 15 Cts. Post-Paid; \$1.44 per Dozen, not Prepaid

CINDERELLA IN FLOWERLAND

OR

THE LOST LADY'S SLIPPER

OPERETTA FOR CHILDREN

BY

MARION LODER

BOSTON

OLIVER DITSON COMPANY

NEW YORK
C. H. DITSON & CO.
867 Broadway

CHICAGO
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PHILADELPHIA
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CHARACTERS.

CINDERELLA	<i>Daisy.</i>
PROUD SISTERS	{ <i>Hollyhock.</i>
GODMOTHER	{ <i>Tiger Lily.</i>
BONNIE BEE	.	.	.	.	.	.	.	.	.	<i>Nature.</i>
BUTTERFLIES	.	.	.	.	.	.	.	.	.	<i>Little Page.</i>
ROBIN RED	.	.	.	.	.	.	.	.	.	<i>Charioteers.</i>
PRINCE SUNSHINE	.	.	.	.	.	.	.	.	.	<i>Prince's Herald.</i>
	.	.	.	.	.	.	.	.	.	<i>of Sunbeam Castle.</i>

GUESTS AT THE BALL:

<i>Poppy.</i>	<i>Sweet Brier.</i>
<i>Buttercup.</i>	<i>Mignonette.</i>
<i>Pansy.</i>	<i>Lily Bell.</i>
<i>Daffodil.</i>	<i>Sweet Pea.</i>
<i>Violet.</i>	<i>Narcissus.</i>

SIX LITTLE SUNBEAMS }
 SIX LITTLE RAINDROPS } . . . *between three and five years of age.*

SCENES.

SCENE I.

PRINCE SUNSHINE's invitation to the May-day ball.

SCENE II.

GODMOTHER NATURE sends DAISY off to the ball.

SCENE III.

The May-day ball, and the shower.

SCENE IV.

The PRINCESS of Sunbeam Castle.

SCENERY.

Simple woodland scenery is all that is needed. If the play is given during the pruning season, branches of trees may be obtained from the florist for a very small sum, thus making a very pretty background. Green druggeting is needed for the ground, which can be made to represent little knolls. Potted palms and ivies add very effectively to decoration.

SCENE I. The meadow. A little knoll must be formed, from which ROBIN RED delivers the PRINCE's invitation to the blossoms. Cover this with grey to represent rock. Bits of fence near, with ivy growing through, are very effective.

SCENE II. Same as Scene I; or, change slightly at pleasure.

SCENE III. The woodland lea. Cover a mound with green to represent a meadow throne; bank palms at back.

SCENE IV. A spot at some distance from the ball-scene. Move back palms from the mound, so that it may be used from back or side for the entrance of the GODMOTHER, and for the crowning scene. Other slight changes will alter the scene sufficiently.

COSTUMES.

BLOSSOMS. Full "Greenaway" gowns reaching to the ground, of different shades of foliage-green silkline; full sleeves to just below elbow; broad sashes tied high under the arms; hats of tissue paper made to represent flowers. (During first scene the gowns are covered with cambric dominoes, with pointed hoods in different shades of brown to represent seed coats; hats, of course, not worn until later.)

PROUD SISTERS. Gowns made a little more elaborate than those of the other blossoms, (larger sleeves, stiffened, broad collars, etc.), to distinguish them.

DAISY. Domino of faded brown cambric; underneath a costume representing the flower itself. Skirt to the knees, of green silkline, quite full, over which white petals fall (white silkline stiffened), about twenty in number; a pleat in each petal at the waist will make them set out nicely. Full waist of golden yellow (same shade as PRINCE's costume); very full white sleeves to just below the elbow; green stockings, green slippers with little pink petals of tissue paper peeping out to represent the lady's slipper; on the head a wreath of daisies.

MOTHER NATURE. Green quilted petticoat, to the ankles, quaint panier overdress of flower-figured silkline; (light blue ground with pink apple blossoms very effective); large sleeves; big poke bonnet of green straw, trimmed with gay flowers of all sorts and pink ribbon bows, tied under the chin with pink ribbon, filled in about face with pink roses. Carries basket of flowers, among them the little "four o'clock," which is best made of crepe tissue-paper. A rake trimmed with flowers.

ROBIN RED. Brown bloomer trousers; jacket over scarlet blouse; full sleeves to the wrist; little brown pointed cap with red quill feather on one side; shoes and stockings brown; morning-glory trumpet made of shaded pink and white crepe tissue-paper, tiny horn inside.

BONNIE BEE. Black cheese-cloth bloomer trousers and full blouse; full sleeves to the wrist; two bands of yellow silkline, showing one and a half inch of deep orange on one side, bound around body,

fulness of blouse puffing above and below; little cap of black ostrich feathers, two taller ones falling over toward front, representing antennæ, with knots of orange at their base; pointed wings of black gauze.

BUTTERFLIES. One pink, one blue. Four short, full skirts (four breadths each) of pale tarletan; short waists, round necks, finished with full ruffle to the waist; short puffed sleeves; stockings and slippers to match the color of the dress; butterfly-shaped wings; gold braid harness for pink, silver for blue. If the skirts are made using selvedge for edge they will set out much better; each skirt should be gathered separately, and so sewed on.

PRINCE SUNSHINE. Golden yellow silkline, full bloomer trousers; full blouse waist shirred at neck; full sleeves finished in same way at the wrist; doublet made of double silkline, trimmed with gold lace, pleated at shoulder, held in place by a gold tinsel star, and caught under the right arm at the waist; crinkled gold tinsel used plentifully over the costume to represent sunshine; two bands of gold braid around the body and three around each arm below the elbow; stockings yellow, bound criss-cross fashion with gold braid; gilded slippers; broad flaring straw hat, gilded, trimmed with tinsel, to represent a big feather, and gold braid; gilded scepter with bunch of tinsel fastened at top.

SUNBEAMS. Costumes same as PRINCE's, bloomers and blouses; sleeves only to the elbow; two gold bands about the body; half crowns of tinsel, gold star in center; yellow stockings; tan shoes; tarletan scarfs of rainbow colors.

RAINDROPS. Dark slate-colored dominoes of cambric; pointed hoods; big watering-pots.

FAIRY (*who sings prologue*). White tarletan, several skirts, to the knee; gold tinsel thrown over all; gauzy fairy-wings; crown of tinsel, gold star in center; gold slippers; gilded double paddle, a little taller than the child herself.

CINDERELLA IN FLOWERLAND.

PROLOGUE.

To be spoken or sung in front of the curtain. If space is narrow the curtain can be held back by some one on the inner side, thus forming a little recess. The stage should have a step in front. See verse III. Small figures refer to motions. See bottom of page. To be observed in either song or recitation.

I.

¹Far away from Fairyland
I have sailed o'er the Dreamland Sea,
²Resting now on its silver sand,
I wait to carry you back with me.
Launch with me in my golden boat,
Its sails by Fancy's breezes fanned;
Over the dreamland seas we'll float,
Far away to Fairyland,
³To Fairyland!

II.

³Bright are the meadows in Fairyland,
Where, in the golden sunshine bright,
The wee little mortals of Flowerland
Merrily frolic from morn till night.
Know ye not that the flower-folk
Live a quaint life in the Meadowland?
Days are a dream, and life a joke
To the gay flowers in Fairyland,
In Fairyland!

III.

But the bright wonders of Fairyland
Mortal eyes are blind to see,
Until the charm of a fairy wand
⁴Sets their mortal vision free.
⁵Sail with me then, in my golden boat;
I'll open your eyes with my magic wand.
Over the dreamland seas we'll float,
To see the bright wonders of Fairyland,
Of Fairyland!

IV.

Drifting away in the dreamy light,
Nearer and nearer the silver strand;
⁶Mortal, mortal, I give you sight!
Behold the bright vision of Fairyland!
⁷Nearer, clearer, welcome, oh mortal, to Fairyland,
⁸To Fairyland!

(Music for the Prologue.)

Lento. *accel.*

Moderato.

1. Far a - way from Fair - y - land I have sail'd o'er the Dreamland
2. Bright are the meadows in Fair - y - land, Where in the gold - en sun - shine
3. But the bright wonders of Fair - y - land Mor - tal eyes are blind to

Sea, Rest - ing now on its sil - ver sand, I wait to car - ry you
bright, The wee lit - tle mortals of Flow - er - land, Mer - ri - ly frolic from
see, Un - til the charm of a fair - y wand, Sets their mor - tal

¹One end of paddle on floor; swing from left shoulder across body, out at right arm's length, to illustrate the "far away."

²Resting head against paddle, in upright position.

³Expression bright and animated.

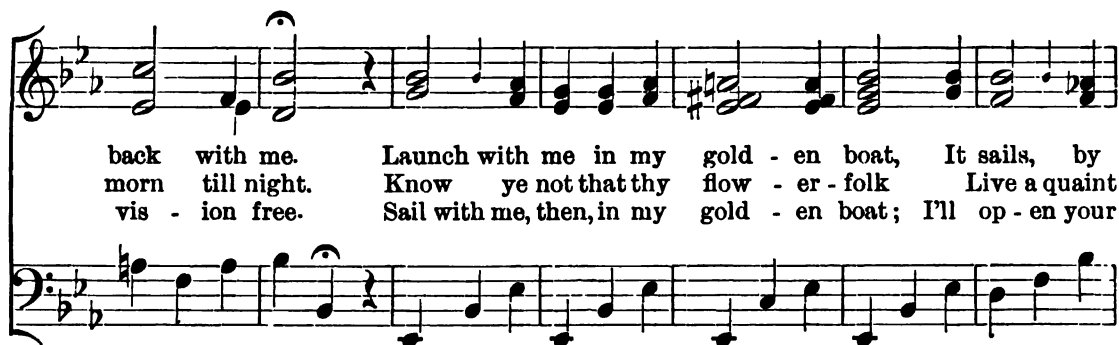
⁴Back of hand passed across the eyes.

⁵Steps down as if into a boat, and makes paddling motion, slowly bending body with it.

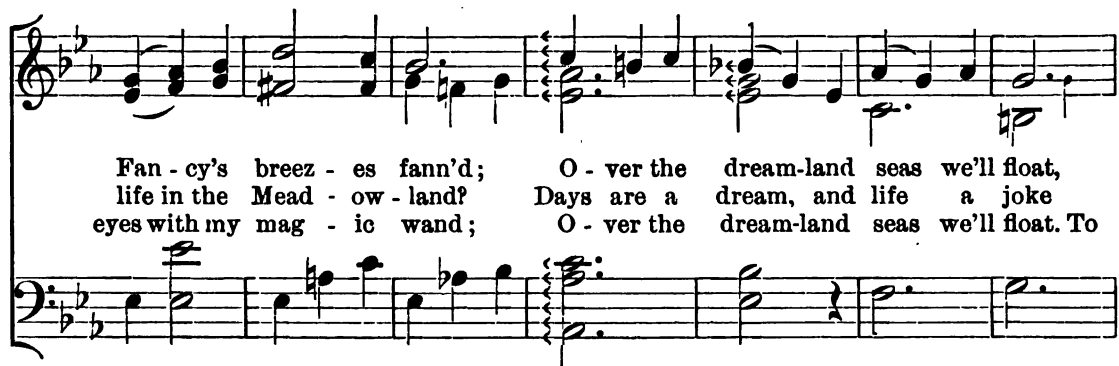
⁶Paddle resting on upper step again.

⁷Paddle gently, moving in upright position, as if propelling into shore. Steps up on first step again, and with out stretched arms welcomes to Fairyland.

⁸Omit in this verse if music is used.



back with me. Launch with me in my gold - en boat, It sails, by
 morn till night. Know ye not that thy flow - er - folk Live a quaint
 vis - ion free. Sail with me, then, in my gold - en boat; I'll op - en your



Fan - cy's breez - es fann'd; O - ver the dream-land seas we'll float,
 life in the Mead - ow - land? Days are a dream, and life a joke
 eyes with my mag - ic wand; O - ver the dream-land seas we'll float. To



Far a - way to Fair - y - land. To Fair - y Land!
 To the gay flowers in Fair - y - land. In Fair - y Land!
 see the bright wonders of Fair - y - land. Of Fair - y Land!



4. Drift-ing a-way in the dream-y light, Nearer and near-er the sil - ver strand;



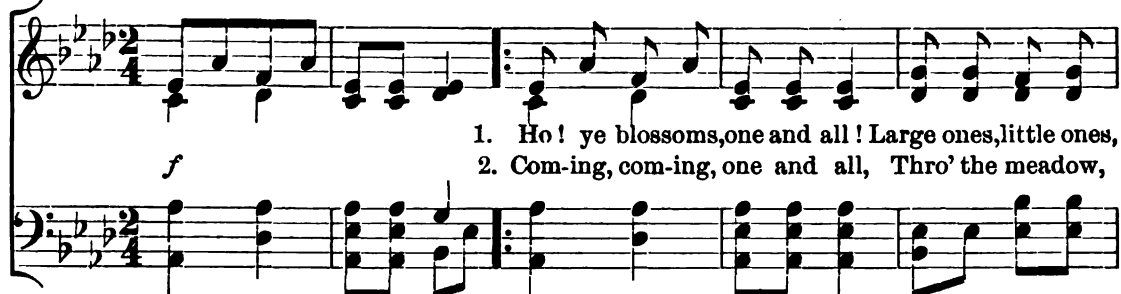
Mor - tal, mor-tal, I give you sight! Behold the bright vision of Fair - y Land!

No. 1.

SONG.

ROBIN AND THE FLOWERS.

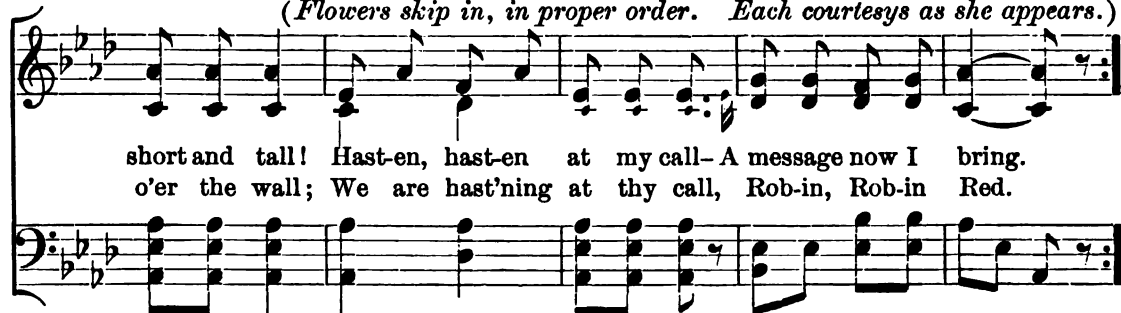
(ROBIN RED enters, hopping, and blowing morning-glory trumpet. Sings first verse. Flowers answer [second verse], as if in a distance, voices growing gradually louder.)



f

1. Ho! ye blossoms, one and all! Large ones, little ones,
2. Com-ing, com-ing, one and all, Thro' the meadow,

(Flowers skip in, in proper order. Each courtesys as she appears.)



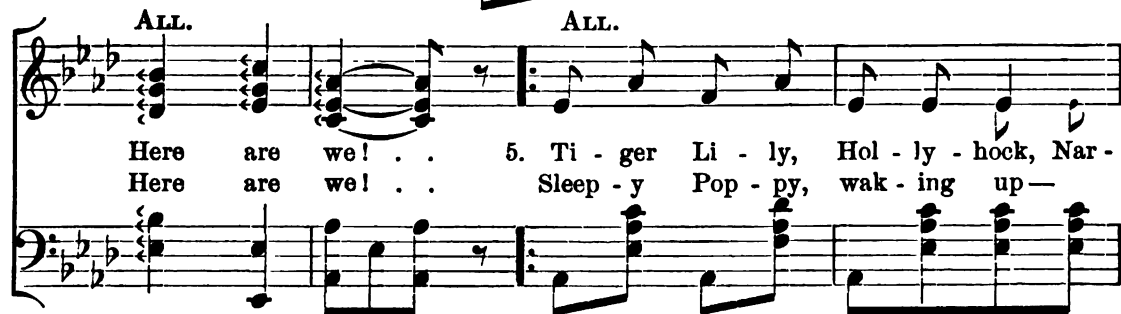
short and tall! Hast-en, hast-en at my call— A message now I bring.
o'er the wall; We are hast'ning at thy call, Rob-in, Rob-in Red.

* VIOLET. MIGNONETTE. BRIER.



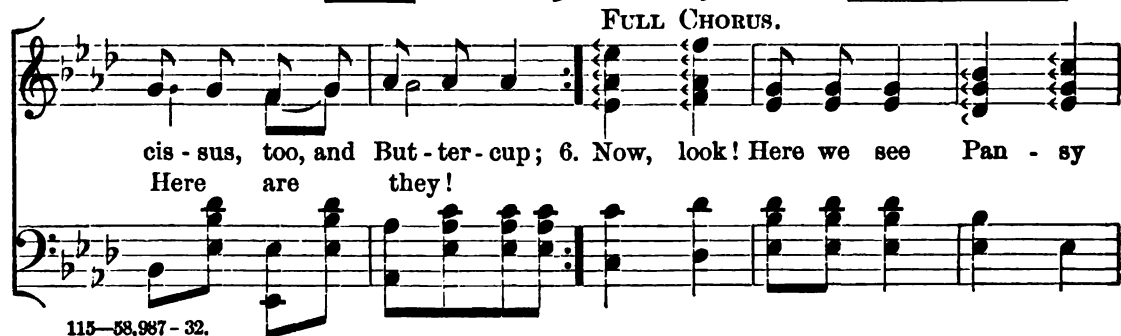
3. I'm here, Vi-o-let! I'm here, Mign-on-et-ette! Sweet Brier, dew-y wet—
ALL. DAFFODIL, LILY BELL.
4. Hur-ry, Daf-fodil! Hur-ry, Li-ly-bell! Yes, yes, yes, we will.

ALL. ALL.



Here are we! . . . 5. Ti-ger Li-ly, Hol-ly-hock, Nar-
Here are we! . . . Sleep-y Pop-py, wak-ing up—

FULL CHORUS.



cis-sus, too, and But-ter-cup; 6. Now, look! Here we see Pan-sy
Here are they!



(Enter DAISY, shyly.)

DAISY. I heard you calling, Robin, way down by the brook. Did you mean *me*, too? I'm just a little meadow-daisy!

HOLLYHOCK (*disgustedly*, to TIGER LILY). That common little thing!

TIGER LILY. Why didn't she stay at home by the brook, where she belongs?

ROBIN (*interrupting*, to DAISY). Why, of course I meant you, Daisy dear! Who could get on without your bright sunny face?

HOLLYHOCK (*aside*). Bright sunny face indeed!

TIGER LILY. How can he say that—and look at us! (*Proud sisters turn up noses and smile with forced sweet expression.*)

ROBIN. Welcome, bonnie blossoms, My message you shall hear; It comes from Sunbeam Castle. Listen all—draw near!

ROBIN (*reads proclamation; blossoms draw near excitedly*). To all the blossoms—Greeting:
From Sunshine, Prince of Spring;
To each he sends a sunbeam,
Which I here with me bring.
(*Scatters tinsel.*)

Know ye that on May Day
A merry ball shall be,
To which ye all are summoned,
Down on the woodland lea.
(*Sensation and fluttering among blossoms.*)

When the sun stands in mid-heaven
Ye shall assemble there.
And dance away till sun-down,
If the skies be fair.

It is the royal pleasure
That all should thus combine,
In sign whereof he sets his seal—
A sunbeam: Prince Sunshine.

So look your sweetest, blossoms,
And (*half whispers*) a secret I will tell:
Prince Sunshine seeks a princess!
That's all—fareweil, farewell!

(ROBIN *skips off*, blowing horn. Blossoms gaze at each other speechlessly a moment.)

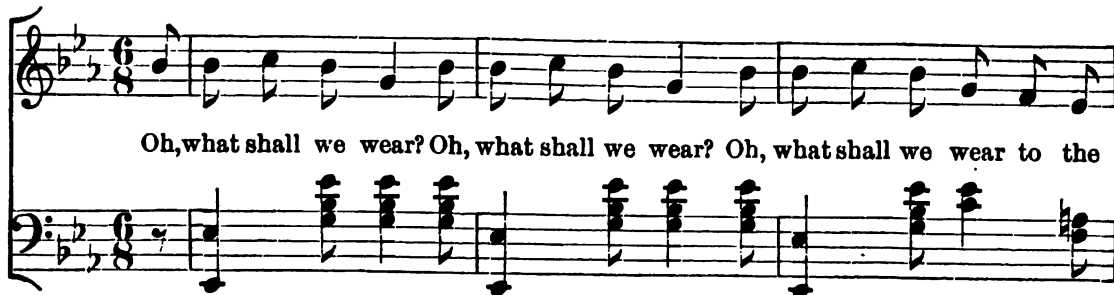
VIOLET. Just think of it! A ball!

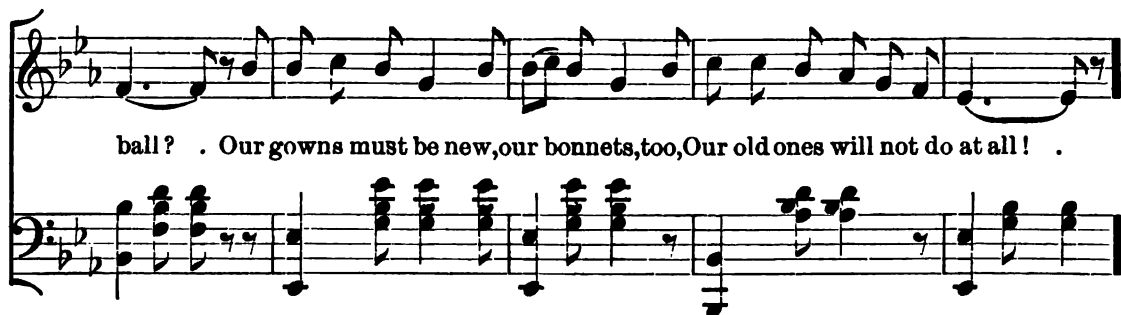
HOLLYHOCK. Oh! rapture! A ball!

TIGER LILY. And *perhaps*—a princess!
(*Poses sentimentally.*)

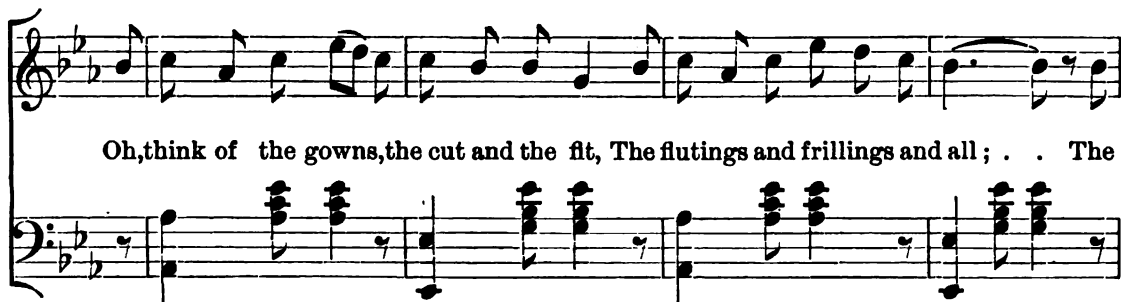
PANSY (*excitedly*). Well, what shall we wear?

No. 2. "WHAT SHALL WE WEAR?"

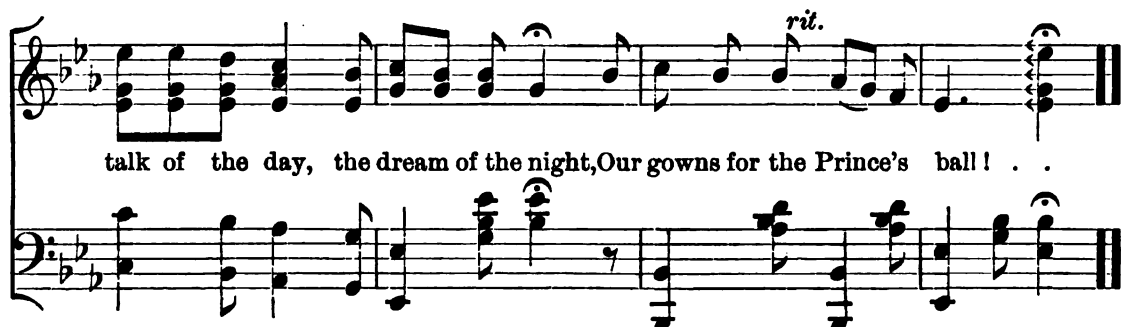




ball? . Our gowns must be new, our bonnets, too, Our old ones will not do at all! .



Oh, think of the gowns, the cut and the fit, The flutings and frillings and all; . . The



talk of the day, the dream of the night, Our gowns for the Prince's ball! . .

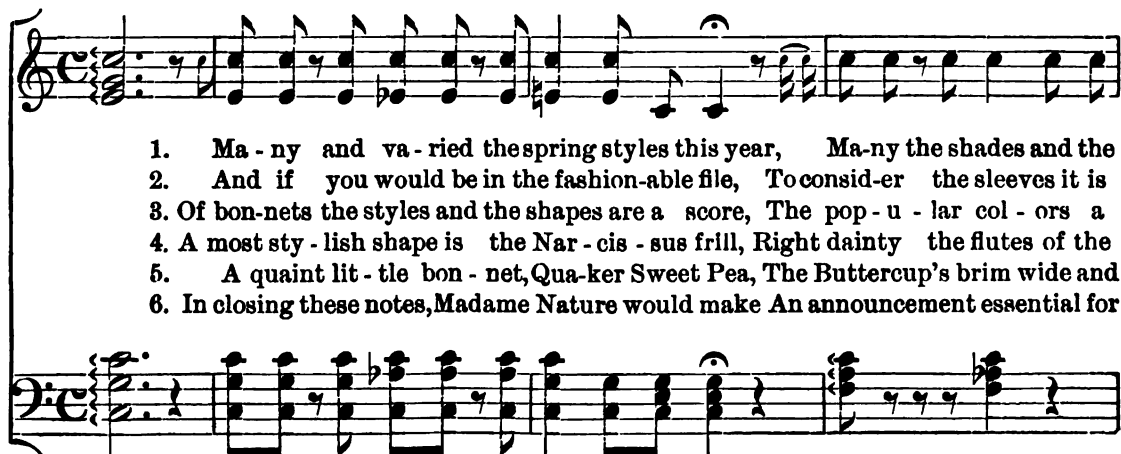
SWEET BRIER. Have you seen the fashion notes in this month's *Breeze*? I have it with me.

ALL. No! read it, Sweet Brier.

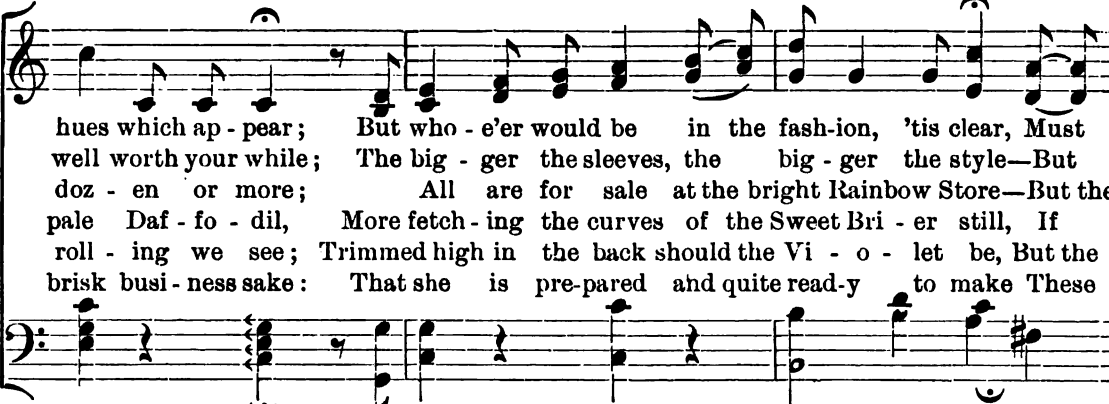
SWEET BRIER (*taking out paper, bright-colored flower catalogue, sings*):

No. 3. SONG OF THE STYLES.

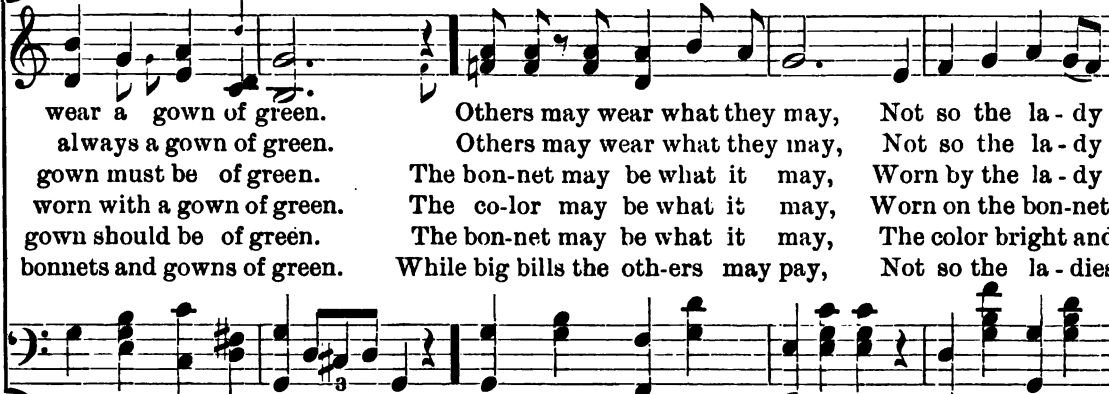
SWEET BRIER.



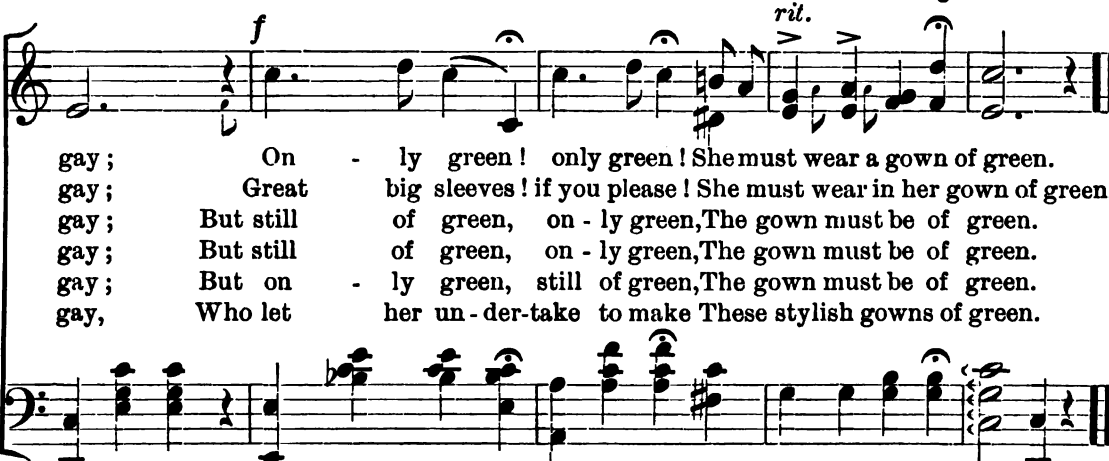
1. Ma - ny and va - ried the spring styles this year, Ma - ny the shades and the
2. And if you would be in the fashion - able file, To consid - er the sleeves it is
3. Of bon - nets the styles and the shapes are a score, The pop - u - lar col - ors a
4. A most sty - lish shape is the Nar - cis - sus frill, Right dainty the flutes of the
5. A quaint lit - tle bon - net, Qua - ker Sweet Pea, The Buttercup's brim wide and
6. In closing these notes, Madame Nature would make An announcement essential for



hues which ap - pear; But who - e'er would be in the fash-ion, 'tis clear, Must
well worth your while; The big - ger the sleeves, the big - ger the style—But
doz - en or more; All are for sale at the bright Rainbow Store—But the
pale Daf - fo - dil, More fetch - ing the curves of the Sweet Bri - er still, If
roll - ing we see; Trimmed high in the back should the Vi - o - let be, But the
brisk busi - ness sake: That she is pre - pared and quite read-y to make These



wear a gown of green. Others may wear what they may, Not so the la - dy
always a gown of green. Others may wear what they may, Not so the la - dy
gown must be of green. The bon-net may be what it may, Worn by the la - dy
worn with a gown of green. The co - lor may be what it may, Worn on the bon-net
gown should be of green. The bon-net may be what it may, The color bright and
bonnets and gowns of green. While big bills the oth - ers may pay, Not so the la - dies



gay; On - ly green! only green! She must wear a gown of green.
gay; Great big sleeves! if you please! She must wear in her gown of green.
gay; But still of green, on - ly green, The gown must be of green.
gay; But still of green, on - ly green, The gown must be of green.
gay; But on - ly green, still of green, The gown must be of green.
gay, Who let her un - der-take to make These stylish gowns of green.

ALL. I shall wear a green gown.

TIGER LILY. Let me see it! (*Snatches paper from SWEET BRIER.*)

HCLLYHOCK. No. I shall have it! (*They squabble a moment, and then settle down on ground to look over it together.*)

PANSY. One might as well be out of the world, as out of a green gown this year.

VIOLET. Surely there are bonnets enough to suit everybody's taste.

POPPY. Mine shall be scarlet. It is most becoming.

MIGNONETTE. Well, Poppy, you sleepy head, can you keep awake long enough for a ball?

POPPY. Won't I? I may be Princess of Sunbeam Castle some day; who knows?

TIGER LILY (*half aside*). Humph! not while I'm around, my lady! (*Tosses her head.*)

SWEET BRIER. Pink is my color.

VIOLET. Yes, Sweet Brier, you'd look just dear in a big pink bonnet. I shall have a purple bonnet trimmed high in the back.

BUTTERCUP. Mine shall be yellow, with a wide rolling brim. They're very stylish I think.

DAFFODIL. I'll have a big yellow frill.

SWEET PEA. I am going to have a pink and white Quaker bonnet.

PANSY. I shall wear purple and gold.

LILY BELL. I like white best.

NARCISSUS. So do I.

HOLLYHOCK (*getting up*). Well, I shall wear a red bonnet.

TIGER LILY (*stamping her foot*). No you shan't either; I mean to wear red.

HOLLYHOCK. You shall not. I say I will, and what's more I mean to have Madame Nature make it for me, before she even *thinks of you*.

TIGER LILY. I tell you you shall do nothing of the kind!

HOLLYHOCK. A pretty princess *you'd* make.

TIGER LILY. And a beauty *you'd* be!
(HOLLYHOCK *flies at her*.)

DAISY (*advancing*). Hollyhock! Don't quarrel! Please don't, Tiger Lily.

TIGER LILY. You just mind your own affairs, you little snip of a daisy you! What business have *you* here any how?

HOLLYHOCK. Yes, I'd like to know. *You* certainly aren't invited to the Prince's ball!

TIGER LILY. Well, I should think not! A common daisy among such *beautiful*

flowers as we! Pooh! who would give *you* a second glance.

(*Sisters forget their own quarrel in snubbing DAISY, and walk off, arm in arm.*)

DAISY. Why, I don't expect to go to the ball. I have no gown to wear and no new bonnet, and I couldn't go this way.

VIOLET (*putting arm around DAISY*). But surely *you are* coming, Daisy dear, as Robin said, we can't get along without *you*.

DAISY. Oh! but I'd love to go though—but a last year's gown and bonnet would never do, and I couldn't get another; so I just must not think of it. I hope you'll all have a beautiful time. How sweet you'll look! You will tell me all about it, Violet, won't you?

(DAISY and VIOLET *pair off together. Others talk in pantomime about new gowns.*)

VIOLET. Yes, I will, but I wish *you could* go! I want you so! (DAISY *kisses her*.) I wonder *who* he will choose for his bride?

DAISY. You would make such a sweet little princess. Princess Violet of Sunbeam Castle! (*Makes her a low courtesy.*)

VIOLET. I? Oh no! *You* would make a far sweeter one.

DAISY. Dear me! no! A princess in an old faded gown! Who ever heard of such a thing? But I must be going (*looking up*); it is nearly noon, and the children will soon be coming home from school, and I must be at the fence to nod at them as they pass. They often stop and chat with me, and beg me to tell them their fortunes, and I love to please them. Good-bye, blossoms. (*runs off*).

ALL (*sing, nodding*):

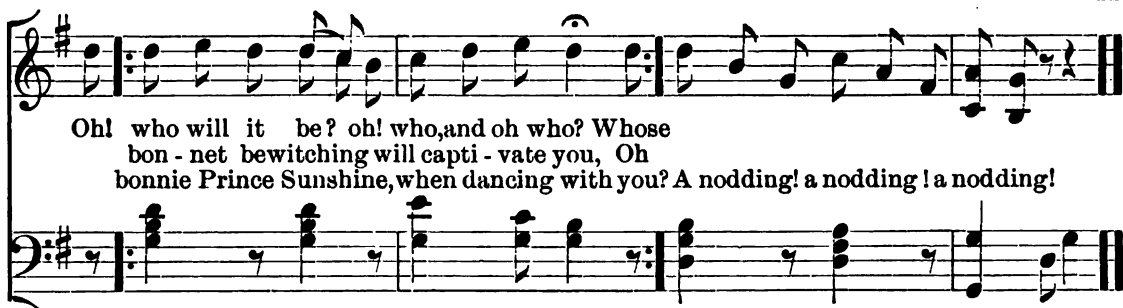
No. 4. JUST THINK OF THE BONNETS.

Moderately quick.

Arranged by COLLIN COE.

Just think of the new spring bonnets so gay, A nodding! a nodding! a nodding!
Just think of the bright and gorgeous array! A nodding! a nodding! a nodding!

The musical score is written for two staves, Treble and Bass clef, in 6/8 time. The melody is simple and repetitive, with a key signature of one sharp (F#). The lyrics are placed between the staves, with the melody continuing above and below the text.



Oh! who will it be? oh! who, and oh who? Whose
 bon - net bewitching will capti - vate you, Oh
 bonnie Prince Sunshine, when dancing with you? A nodding! a nodding! a nodding!

SCENE II. (DAISY seen leaning against a big stone.)

(CURTAIN.)

No. 5.

Briskly.

DAISY sings.



The Rose is full of



beau - ty; The Lil - y, tall and fair; . . The Daf - fo - dil is state - ly; The



Vio - let, sweet and rare. I am just a Dai - sy, Nei - ther tall nor



fair, But the chil - dren love me, So why should I care? .

DAISY. Oh! but I'd love to go to the ball to-day! (*Looks at gown, holding out skirts, shakes her head sadly, then brightly.*) Well, but I'm not going to be unhappy over it! Let me find some-

thing to do for somebody, quick; then I'll forget it. (*Looking.*) There's Hollyhock; seems to me she looks unhappy over something. (*Calling.*) Can I help you, Hollyhock? (*Enter HOLLYHOCK.*)

HOLLYHOCK (*snappishly*). Yes, fix my bonnet for me. I cannot get it straight, and I look like a perfect fright in it!

DAISY. Sit down here and let me try. (HOLLYHOCK *sits down*, and DAISY *begins to fix it*.)

HOLLYHOCK. Ouch! Stop pulling my hair! You're doing it just on purpose! You know you are!

DAISY. Why, truly I didn't mean to, Hollyhock. There! that is better. Go look in the brook and see if it isn't. It's a beauty

(HOLLYHOCK *goes, stands admiring it*.)

HOLLYHOCK. Don't you wish *you* had it?

DAISY. Why no; I am very glad that *you* have it. It is very becoming!

HOLLYHOCK (*tantalizingly*). Well, don't you wish *you* were going to the ball? (Walks across stage like a fine lady, nose up in the air.)

DAISY. Yes, I do; I just love to dance!

HOLLYHOCK. *You!* a common daisy, dancing! Really, I should like to see you just for the fun of it. *You dancing!* (Laughs.)

(Enter TIGER LILY.)

TIGER LILY (*crossly*). Well, what's the joke? You seem in a very good humor over something!

HOLLYHOCK (*laughing*). Why, Daisy says *she* would like to go to the ball. She loves to dance; imagine it!

TIGER LILY. We might take her along to amuse the crowd (*sarcastically*).

HOLLYHOCK. My! what an ugly bonnet!

TIGER LILY. I'd like to tear yours to pieces! (Angrily makes a dive at her; DAISY steps between.)

DAISY. Why, I think it is a *very* stylish bonnet. Let me put it on for you, Tiger Lily. Seems to me you haven't it quite straight.

TIGER LILY (*sitting down*). Well, don't muss my hair with your clumsy fingers. (Turning bonnet in her hand.)

DAISY. Why, you had it on hind part before! There! That's right! Now go look at yourself. It's ever so pretty!

TIGER LILY. Pretty! It's *beautiful*. How can the Prince resist it? (*Poses*.)

HOLLYHOCK. Well, the Prince won't even see you if you are going to stand *there* all day!

TIGER LILY. Well! (*starting*), I don't care! My bonnet is a thousand times prettier than yours!

HOLLYHOCK. It isn't either! (*Following*.)

TIGER LILY. I say it is!

DAISY (*interrupting*). Oh, do stop quarreling, blossoms, and hurry; surely you'll be late for the ball!

(HOLLYHOCK and TIGER LILY go out quarreling.)

DAISY (*looking after them*). They'd be so pretty if they weren't so cross! Oh, what a beautiful day for the ball! (Sighs; sings the last part of the "Daisy Song.")

(Enter GODMOTHER behind her.)

GODMOTHER. Well-a-day! lassie. Why should you not care for *what*?

DAISY. Oh! Godmother Nature! How glad I am to see you! (Kisses her.)

GODMOTHER. But why are you not off to the Prince's ball with the rest of them? (Sits down on stone.)

DAISY. Why, I'd dearly love to go, but you see I have no new gown and no pretty bonnet to wear. So I just couldn't go. (Kneeling by GODMOTHER.) I don't mind; at least so very, *very* much. And if I *had* gone I would have missed you, dear Godmother!

GODMOTHER. But, my dear, you *shall* go! The Prince's ball, and my little favorite not there to take her place among the other flowers, not half so sweet as *she*!

DAISY (*shyly*). Oh, Godmother!

GODMOTHER. I have been watching your sweet unselfishness, dear, for many a day, and your patience against cross words and scoldings. You shall have your reward! A new gown and bonnet you shall have, and go to the Prince's ball in as great a style as the best of them! (DAISY clasps hands rapturously. GODMOTHER calls:) Bonnie Bee! (DAISY jumps up. BONNIE BEE comes forward.) A handful of white foam from yonder splashing brook and a handful of sunshine! Bring them hither quickly! (BONNIE BEE buzzes out. DAISY waits on tip-toe expectancy, watching, hands clasped. BONNIE BEE returns with foam and sunshine. Beaten white of egg and tinsel.) Now, lassie, go bathe your cheeks in the brook!

(DAISY disappears a moment during which time domino is removed by some one behind scene. GODMOTHER stands watching her and waving rake three times above her head, magically. Presto! DAISY reappears in a marvelous gown!)

DAISY. Oh! In all my dreams I have never seen anything half so beautiful! Oh!

GODMOTHER. Glad it pleases you, lassie. (looking up); but the hour is late, already the sun stands in mid heaven. Bonnie Bee, a pair of lady's slippers from yonder garden. Hasten!

(BONNIE BEE buzzes out, and back with

them, kneels and puts them on, buzzing hard all the while).

GODMOTHER. Two butterflies await you across the brook, bring them quickly, and catch the next southerly breeze. (BONNIE BEE buzzes away, returns, driving two BUTTERFLIES.) Your fairy chargers, my dear. On the breeze they will bear you far away, o'er hill and meadow to the woodland lea. Bonnie Bee will follow as your little page. Go, and have a happy time, but—

DAISY. But what, Godmother?

GODMOTHER. Listen, my child! You must not tarry till the end of the ball. I give you this little four o'clock as a time-keeper. Mark it well! Ere it closes you must summon your little steeds, and fly homeward, or all your beautiful things will vanish! Can you remember?

DAISY. Oh, yes, Godmother! (Kisses her.) You are so good to me! How can I ever thank you?

GODMOTHER. By having a merry time at the ball, dear! (BONNIE BEE hands her the reins, and takes his place behind her, holding two petals of her skirt.) Now, away with you!

(DAISY kisses hand; all start in tableau, bending forward as if flying. BUTTERFLIES and BONNIE BEE sing:)

No. 6.

Brightly.

A - way and a - way, thro' the

soft sun - ny air, O'er hill and o'er meadow To the woodland so fair, Where

mer-ry Prince Sunshine Is keeping May-Day, A - way with our Dai-sy, Away! and away!

(CURTAIN falls at end of fourth line.)

SCENE III. (*Blossoms are assembled at the ball.*)

No. 7. 'TIS A MERRY MAY-DAY MORNING.

Brightly.

1. 'Tis a mer - ry
2. *Sing we ho! and

May-day morn-ing, Sun - shine all the hills a - dorn - ing; Skies are blue - est,
sing we Hey - day! Sing a mer - ry, mer - ry May - day! †Tread we now a

fields are fair - est, Clouds are lightest, shadows rarest, Soft and sweet the breezes blow;
lightsome measure, While we wait our Prince's pleasure 'Tis the mer - ry May-day ball.

*Blossoms join hands in twos, swinging high, swinging one foot across other.
†Hold out skirts and dance separately.

First system of the musical score for 'Merry May-day'. It consists of a treble and a bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'List, the brooklet laugh-ing low! Blossoms gay - ly nod-ding go! Mer-ry May - Blossoms dain - ty, fair and tall, Look your sweetest, one and all, 'T is the May-day'.

Second system of the musical score for 'Merry May-day'. It continues the melody and accompaniment from the first system. The lyrics are: 'day! Merry, merry, merry May-day! Mer-ry May - day! ball! 'T is the merry May - day ball! Mer-ry May ball!'. The system ends with a double bar line.

TIGER LILY (*crossly*). Why *doesn't* the Prince come? Seems to me he's *very* late!

MIGNONETTE. Look! is not that he with his train coming yonder?

ALL (*excitedly*). Yes! it is he! The

Prince! (*Begin pluming themselves, TIGER LILY and HOLLYHOCK, especially, who make faces at each other and try to secure best places. PRINCE comes on slowly, attended by SUNBEAMS and ROBIN RED, SUNBEAMS singing.*)

No. 8.

SONG.

SING A SONG OF SUNBEAMS.

(ALL sing first verse; PRINCE sings second verse; then ALL sing first verse again.)

Moderately quick.

First system of the musical score for 'Sing a Song of Sunbeams'. It consists of a treble and a bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: '1. Oh, sing a song of 2. A mer-ry May-day'. The system ends with a double bar line.

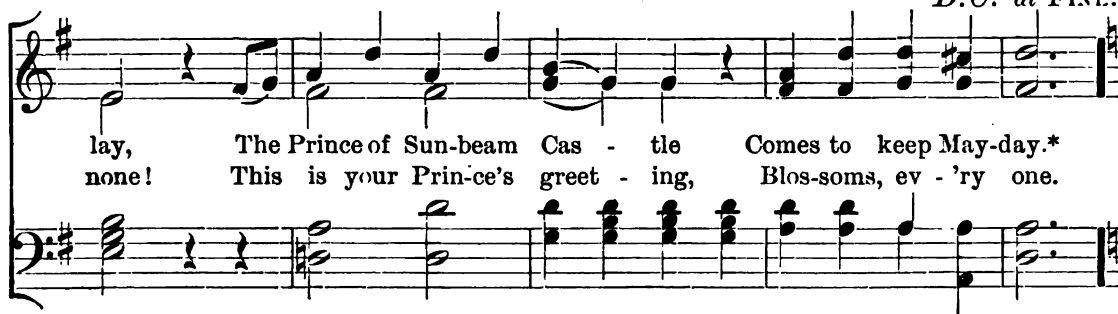
Second system of the musical score for 'Sing a Song of Sunbeams'. It continues the melody and accompaniment from the first system. The lyrics are: 'Sun - beams, The Prince is on his way; And blow, ye balm-y breez - es, Ye greet - ing, Ye blossoms sweet and fair! Prince Sunshine bids you wel - come, A'. The system ends with a double bar line.

FINE.

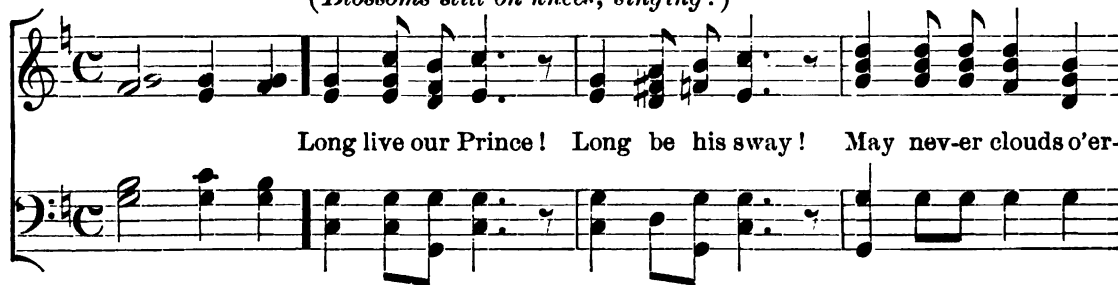


blos-soms, all make way! Bird-ies, sing your sweet - est, A mer-ry, mer - ry
truce to ev - 'ry care. Mer-ry, mer-ry May - day, And mer-rier there is

D. C. al FINE.



lay, The Prince of Sun-beam Cas - tle Comes to keep May-day.*
none! This is your Prin-ce's greet - ing, Blos-soms, ev - 'ry one.

(Blossoms still on knees, singing:)


Long live our Prince! Long be his sway! May nev-er clouds o'er-



cast his way; His life be merry as May-day! Long live, long live Prince Sunshine!

PRINCE (*spoken*). A happy sovereign
should I be,
For such loving loyalty. (*Raises scepter.*)
Robin, bring my guests to me;
I'd greet them one by one!

ROBIN. Your bidding, (*bows low with*

hand on heart), my delight, my
Prince!

(*As ROBIN starts, TIGER LILY and HOLLY-HOCK push forward to be first. ROBIN ignores them completely, seeking first the shy VIOLET, almost hidden by the others.*)

* Prince raises hat; blossoms kneel and bend heads low so that the flower hats show; Sunbeams separate, three right, three left; Robin Red at left of Sunbeams and about at center of stage.

ROBIN. Let me present to you, my Lord,
Sweet Mistress Violet! (*VIOLET cour-
tesies low, then steps backward to
place, led by ROBIN.*)

Mistress Polly Pansy.
And the Countess Mignonette!
(*These and all in turn courtesy and
retire, same as VIOLET.*)

I bring you Mistress Buttercup,
And the Duchess Daffodil.

Dainty Mistress Sweet Brier,
And here, sweet Lily Bell.

Her ladyship, Narcissus,
And gentle Miss Sweet Pea.

And now the Mistress Hollyhock,
Last of the company.

(*TIGER LILY starts forward angrily.*)

TIGER LILY. You horrid, hateful Robin!
How dare you forget me!

(*Introducing herself with grand salaam to
Prince.*)

Lady Tiger Lily,
At your service, gracious Prince!

(*Aside.*) For this outrageous insult
I'll make that fellow wince!

ROBIN (*bending on one knee, hand on heart,*)
Pardon, lady, pardon!
My error I regret!

PRINCE (*with polite sarcasm.*) The Lady
Tiger Lily
I shall not soon forget!

(*TIGER LILY smiles and smirks, not appre-
ciating the sarcasm.*)

PRINCE. Will you lead the dance with me

(*TIGER LILY starts forward*), sweet
Mistress Violet? (*TIGER LILY falls
back disgustedly, but walks airily on
other side of PRINCE for a few steps and
then joins LILY BELL. PRINCE and
VIOLET lead off, others find partners,
with low courtesy. SUNBEAMS climb on
steps of throne.*)

FIGURES OF THE DANCE.

I. Lines of twos formed, thus:

- (a) PRINCE and VIOLET.
- (b) TIGER LILY and LILY BELL.
- (c) PANSY and SWEET PEA.
- (d) MIGNONETTE and SWEET BRIER.
- (e) NARCISSUS and POPPY.
- (f) HOLLYHOCK and DAFFODIL.

STEP. Toe pointed out, touching floor on one, swung
across other foot, pointed on floor on three, one
plain polka step.

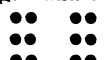
POSITION. Hands held high, gracefully.

II. Couples separate, one child each way, meeting at
back, to form twos again.


III. Couples go one each way, meeting at back, come
up in lines of fours.

IV. Repeat, making lines of fours again.

V. (*Music changes to second part.*)
Couples separate in side step, right and left,

forming two lines of couples, thus: 

courtesying as music indicates; couples step back
toward centre, with side slide; first couple
take only two steps; second couple three steps;
third couple four steps, forming figure thus:

 wait one measure, courtesy
with music.

1st "courtesy low," facing audience.

2d "courtesy low" to partners.

3d "courtesy low" to opposite side.

4th "courtesy low," all join and raise hands, mak-
ing perfect semicircle, to audience.

(*Music should be slower here, that the courtesies
may be made gracefully.*)

No. 9. DANCING SONG.

In polka time. PART I.

SONG AND DANCE.



Tip-toe, a-way we go!
Tip-toe, a-way we go!

1

Tip - toe, and lightly so, With our part-ners tread-ing, tread-ing, tread-ing,
Tip - toe, and lightly so, Soft the breez-es blow-ing, blow-ing, blow-ing,

2

PART II.
D.S.

'Neath green branches spread-ing, spread-ing.
Gai-ly, gai-ly, go-ing, go-ing. *f*

SONG AND DANCE.

Dan-cing, dan-cing, dan-cing, So we step a-way,

Dancing, dancing, dancing, Then a courtesy pay; All to-geth-er back we go,

Just step-ping light-ly so, And then we turn and pay a courtesy low,



(*Song of BUTTERFLIES heard without. All the Blossoms pause, listening. PRINCE starts to center.*)

PRINCE. Harken! Harken! Who comes here? (*ROBIN hastens to investigate; all wait expectantly.*)

ROBIN RED. My lord, a stranger, wondrous fair;
Such dazzling beauty has, I ween,
Ne'er by mortal's eye been seen —
She awaits without!

PRINCE. Escort her hither!
Stay! — I myself will go
To greet my guest — 'tis better so!

(*Meets DAISY and her train just advancing. Blossoms show amazement. PRINCE stands in speechless wonderment.*)

PRINCE (*bowing low*). Welcome, fair stranger, thrice welcome
In our merry midst to-day;
The Prince of Sunbeam Castle
And his Blossoms, keep May-day.
We pray you, tarry with us,
You doubtless come from far —
We shall be yet more merry
With a guest so fair.

(*Aside.*) My heart! such peerless beauty
Was never seen before!
Who is she? and whence came she?
One looks but to adore!

(*DAISY stands quietly attentive, returning PRINCE's bow, then herself courtesying low.*)

DAISY. I thank you, gracious Prince,
For your kindly courtesy;
To bring you May-day greeting
I have come to-day.

To you I am a stranger,
You, to me, not so;
I hear Prince Sunshine's goodness
Wherever I may go.

In meeting one so noble,
A pleasure great is mine;
And with all my heart I say,
God bless our Prince Sunshine!

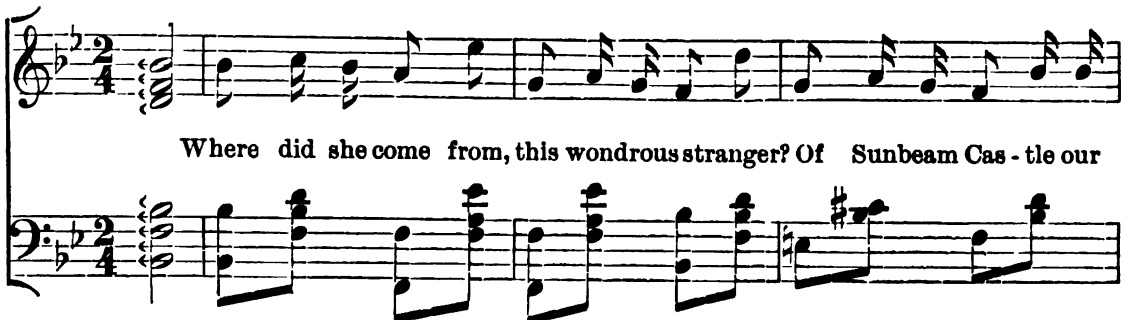
PRINCE (*aside, hand on heart*). My heart beats faster and faster!

(*To DAISY.*) Your words, fair guest, are sweet,
May I not know from whom they come?

DAISY. My name is (*hesitating*) Marguerite.

BLOSSOMS (*sing*):

No. 10.





hopes are now in dan - ger! Ah! me! she's won his heart out - right!
 We might as well keep out of sight!
 He'll nev - er think we're half so sweet As this Mis-tress Mar - guerite! . .

PRINCE. Will you tread the dance with me,
 My Lady Marguerite? (*Bows; she makes a low courtesy.*)

(PRINCE continues speaking:) The skies
 are blue above us,
 The grass soft 'neath our feet;
 To the music of the breezes,
 As merrily they blow,
 Let us tread the fairy mazes,
 Lightly trip it as we go.

(*They take places. Blossoms choose partners with low courtesies, and follow. During the dance, BUTTERFLIES and BONNIE BEE fly around on outskirts.*)

FIGURES OF THE DANCE.

STEP. Slide forward with graceful dip; line of twos formed, PRINCE and DAISY leading.

I. Couples separate, one child each way around, meeting at center-back to form line of twos again; one each way again, lines passing each other at back, coming to front; serpentine march back and forth until they meet at center-back to form twos again.

II. * Lines join hands facing each other, swing backward three steps, courtesy; forward three steps, courtesy; repeat from * repeating words of verse four of song.

III. Hands arched over center; couples pass under backward at the words "under go," in turn, passing out in two lines again, right and left, meeting in front to form circle, all courtesying at "ye fair Blossoms" of sixth verse.

IV. Side step with dip half way round, bringing PRINCE and DAISY in center; line breaks at center front; slide step backward to form semi-circle, facing audience; all courtesy.

No. 11.

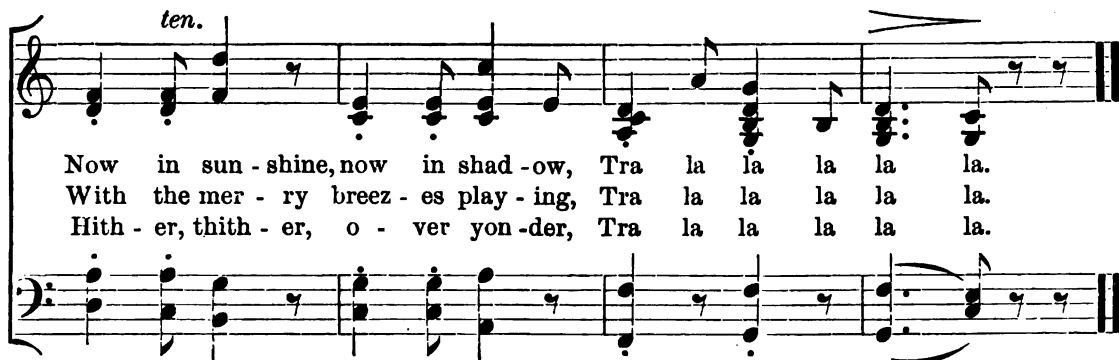
DANCE SONG.

I AND II. (*All sing while dancing.*)
Allegretto.



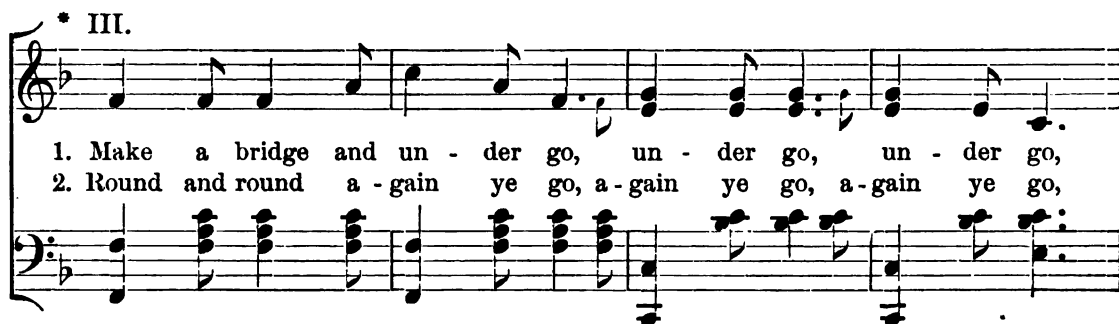
1. Wind - ing in and out the mead - ow, Tra la la la la; . .
 2. Gen - tly to and fro we're sway - ing, Tra la la la la; . .
 3. Gai - ly up and down we wan - der, Tra la la la la; . .

ten.

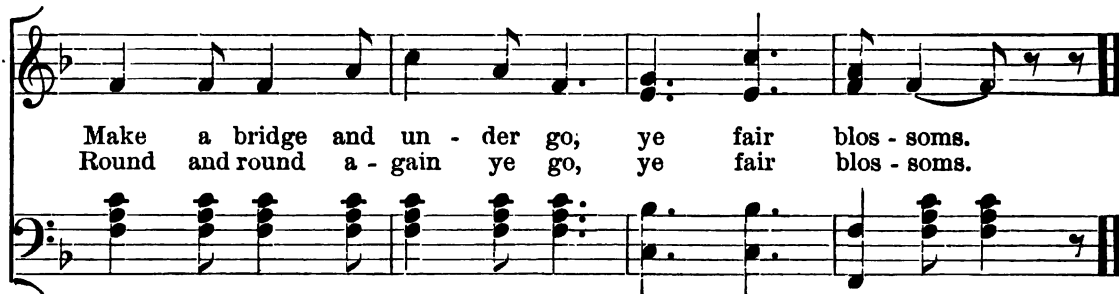


Now in sun - shine, now in shad - ow, Tra la la la la la.
 With the mer - ry breez - es play - ing, Tra la la la la la.
 Hith - er, thith - er, o - ver yon - der, Tra la la la la la.

* III.




1. Make a bridge and un - der go, un - der go, un - der go,
 2. Round and round a - gain ye go, a - gain ye go, a - gain ye go,



Make a bridge and un - der go; ye fair blos - soms.
 Round and round a - gain ye go, ye fair blos - soms.

IV.



1. Ring a-round a ro - sy, Make a May-day po - sy, Ring a-round a ro - sy rare To



make a May-day po - sy. Blos-soms dainty, blossoms gay, Is it not a

bright ar - ray? Could fair-er ones be gather'd, pray, To make a May-day po - sy?

(After dance Blossoms talk in pantomime about the stranger.)

No. 12.

AM I DREAMING?

Slowly.

DAISY.

mf *p*

1. Am I dreaming in the sky?
2. Ah! the Prince is kind to me!

Shall I wake up by and by? Is this real - ly, tru - ly I, The
I could dance un - ceas - ing - ly! To-mor - row I shall on - ly be The

(At this point, second verse, BONNIE BEE comes buzzing to DAISY.)

lit - tle meadow Dai - sy? No one knows the la - dy fair, In this wondrous
lit - tle meadow Dai - sy! No, Bonnie Bee, I'll not for - get, My four o'clock is

gown so rare; If they knew how they would stare! On - ly a meadow Dai - sy!
op - en yet; But why hasten my re - gret? Hap - py meadow Dai - sy.

Am I dream-ing in the sky? Shall I wake up by and by?

Is this real - ly, tru - ly I, The lit - tle mead-ow Dai - sy?

rit. *D.C.*

(PRINCE and DAISY walk to other end of stage slowly, talking in pantomime. Blossoms gaze wonderingly.)

BLOSSOMS (in chorus). Isn't she beautiful?

(TIGER LILY and HOLLYHOCK toss their heads and turn up their noses, disgusted.)

SWEET BRIER. Beautiful? She's glorious!

MIGNONETTE. Did you ever see such a gown!

HOLLYHOCK. She's out of style, anyhow; she hasn't a gown of green. (*Displays her own proudly.*)

TIGER LILY. And her sleeves aren't as big as mine.

VIOLET. Well, she has a sweet style of her own, which just suits her. My! isn't she beautiful!

PANSY. Did you ever see such a bonnet!

SWEET BRIER. It is simply a dream!

BUTTERCUP. I never saw any one so graceful!

(TIGER LILY and HOLLYHOCK look disdainful, and begin to pose.)

MIGNONETTE. Where could she have come from?

(TIGER LILY throws head in air. PRINCE and DAISY come back.)

TIGER LILY. Well! before I'd come where I wasn't invited!

HOLLYHOCK (*agreeing in pose*). I say so too!

VIOLET. Sh— she'll hear you!

TIGER LILY. Hope she *does*!

ALL. For *shame*, Tiger Lily!

(PRINCE raises his hand to command attention.)

SWEET BRIER. Listen, all; the Prince would speak to us!

PRINCE. The breezes play a minuet, Blossoms, will you dance a set?

(*Pairs as follows: HOLLYHOCK and SWEET BRIER, DAFFODIL and POPPY, PANSY and VIOLET, TIGER LILY and MIGNONETTE.*)
(*Music of a Minuet.*)

Courtesy (a) to partner, (b) to corner; Step: point toe touching floor, raise and slide forward with graceful dip.

I. Lanciers figure: forward and back; head couples first, three steps to center, wait one measure, then three steps back, courtesy on fourth measure; side couples same.

II. Head couples cross over and courtesy.

III. Side couples same.

IV. Join hands in circle, three steps to center, wait one measure, three steps back to places and courtesy.

V. Chassez round partners, four steps side slide to right, back again four steps to left, courtesy on last measure.

VI. Minuet figure: head couples advance to center in two steps, each takes vis-a-vis for partner and passes backward in two steps between side couples, who start toward corners in two side slides, as head couples first advance: turn corners, take two side slides to next vis-a-vis, courtesy; head couples repeat, to regain places, courtesy.

(At close of minuet, Blossoms all seated on ground or grass during the BUTTERFLY DANCE AND SONG. They skip around among the Blossoms during playing of the

prelude. Then come to the front to sing. During chorus they skip about kissing flowers; then come to front for second verse, at close skipping around and off stage.)

No. 13. SONG OF THE BUTTERFLIES.

In waltz tempo.

mf

f *p*

1. Light - ly,
2. Rest - ing

light - ly wing - ing, On the breez - es swing - ing,
on the ro - ses, Just for fai - ry do - zes,

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Air - y lit - tle fair - ies, Full of grace and glee.
Kiss - ing dain - ty daf - fo - dils, Hid - ing in li - ly bells.

Danc - ing with the sun - beams, Weav - ing dain - ty
Drink - ing of the dew - drops, From the yel - low

day - dreams, Could mortals be as light and free? Air - y fair - ies we! . .
king - cups, Sipping of the sunshine bright, From morn till dewy night. .

CHORUS.

Tra la la la la la la la la la Tra la la



(At close BONNIE BEE again comes buzzing about DAISY, more earnestly than before. Just then the PRINCE approaches holding out hand for dance.)

DAISY. A minute longer, Bonnie Bee!
See! the Prince would dance with me!
Soon I'll fly away! Ah! me!
Only a meadow daisy!

(Music of the waltz, or other selection.)

(PRINCE and DAISY dance. Afterwards he leads her to a seat, and stands by her.)

PRINCE. My merry little Sunbeams,
Now ye may frolic away;
It may give my guests a pleasure,
To see such sprites at play!

(SUNBEAMS come down, skipping along stage.)

No. 14.



(See music of No. 14, as above.)

Little Sunbeams, dance away, (dancing),
Dance away, dance, away,
Little Sunbeams dance away,
All on a sunny morning!

Little Sunbeams make you wink, etc.
(Winking.)

Little Sunbeams make you laugh, etc.
(Smiling, showing teeth.)

(Song of SUNBEAMS. See music of No. 8.)

Oh, we are little Sunbeams,
So full of merry play.
Yes, saucy little Sunbeams,
Frisking all the day!
Hiding 'mong the leaflets
Of the stately trees,
Glistening on the brooklet,
Twinkling on the breeze.

We kiss away the dewdrops,
We steal through every chink,
We dance in flower faces,
And make them sneeze and wink,
But when the naughty raindrops
Come along our way,
Then we little Sunbeams
Scamper right away!

ALL (join in the following):

Little Sunbeams make you sneeze, etc.
(Sneezing after every "sneeze.")

Little Sunbeams love you all, etc.
(Kissing hands to audience each time.)

But when the naughty Raindrops
come, etc.
We scamper right away!

(DAISY loosens slipper.)

SOLOIST (*shouts*). And there they come, now! (*Pointing. All scamper away as RAINDROPS appear with watering pots, all laughing, SUNBEAMS squealing "Oh." As they scamper off stage, they are given scarfs in rainbow order, and stand waiting.*)

DAISY (*suddenly remembering*). Too late I've stayed!
Ah! woe is me!
My four o'clock is shut!
Fly, my feet! oh, fly!

(*Flies across stage, dropping slipper. PRINCE follows to end of stage, stops a moment to pick up slipper, then follows again.*)

(*Music of chorus of "Marching through Georgia."*)

BLOSSOMS (*sing*). A shower! a shower!
Oh my! oh my! oh my!
What shall we do
To keep our bonnets dry?

(*Gestures of despair, gather up skirts, step about daintily, putting skirts or sashes over heads and scamper.*)

Save them though you lose your gowns,
And toes are soaking wet,
Save! save! save! oh! save your bonnets!

(*Music of No. 1, beginning at "I'm here, Violet."*)

RAINDROPS (*singing*). He! he! ho! ho! ho!
He! he! see them go!
He! he! ho! ho! ho!
My! what fun!

(*Tune changes to the following song.*)

No. 15.

RAINDROPS' SONG.

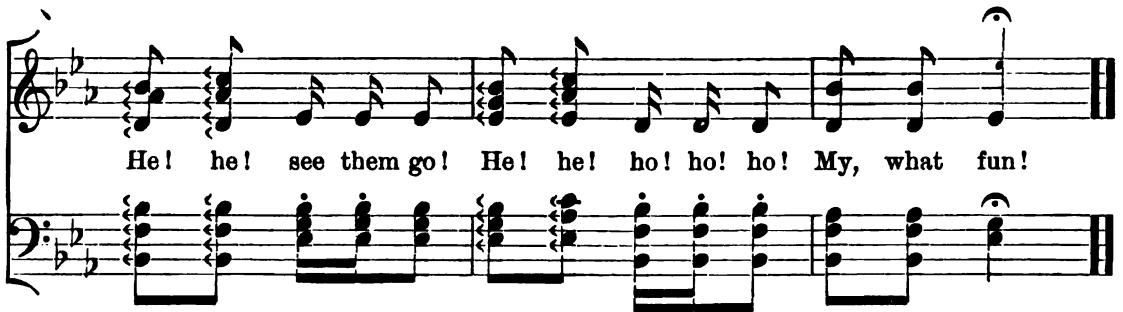
(*Play first two measures as prelude and interlude. During the chorus of first verse, RAINDROPS sprinkle the ground with the watering-pots, then sit down on them, repenting during first part of second verse. At last part of second verse they bring the SUNBEAMS forward, kneel before them, while SUNBEAMS raise scarfs high, letting them fall over both faces. Tableau.*)

1. { Jol - ly little Raindrops, Made the Sunbeams run! Spoil'd the Blossoms' bon - nets!
Funny little Rain-drops, Full of frisk-y play, Love to be in mis - chief

2. { Naughty little Raindrops! They are sor - ry now! They scar'd off the Sun - beams,
Come back, little Sunbeams, Kiss, make friends again; Don't you see the rain - bow

1 2 CHORUS. (*Omit 2d time.*)

My! oh, my! what fun On a sun - ny day! . . He! he! ho! ho! ho!
Made the flow - ers go! Shining thro' the rain! . .



(CURTAIN falls during the tableau.)

SCENE IV.

(DAISY comes in running, out of breath; stops at center of stage.)

DAISY (*dejectedly*). No further can I go!
 My feet are bruised and torn;
 My butterflies, my little page,
 My gown, the Prince, all gone!
 (*Buries face in hands, crying.*)
 Why did I stay, why did I?
 I knew I ought to go,
 But the hours flew like moments,
 And I was thoughtless! *Oh!*

(*Sings. See music of No. 12.*)

I was dreaming in the sky,
 I have waked up by and by!
 This is really, really I,
 The little meadow daisy!

(*Holding out slipper, sings slowly.*)

This alone is left to me,
 To remind me of my glee,
 More sad hearted could I be?
 Naughty meadow daisy!

(*Enter TIGER LILY and HOLLYHOCK. DAISY hastily dashes tears from her eyes, and hides slipper.*)

HOLLYHOCK (*crossly*). Wait here till the shower is over. What an ending to a ball!

TIGER LILY. Look at my bonnet, look at it! Ruined!

HOLLYHOCK. Well, look at mine! (*Suddenly spies DAISY.*) And what might you be doing here, pray?

TIGER LILY. Humph! she got as near the ball as she dared, didn't she?

DAISY (*voice trembling*). Did you have a nice time?

HOLLYHOCK. Did we? (*To TIGER LILY.*)
 Crying 'cause she couldn't go!

TIGER LILY. Wouldn't *she* have looked gorgeous, next to that fine beauty they were all so crazy about? Though for *my* part I couldn't see where the beauty came in. Humph! homely as a hedge fence! Yellow and white gown, and a bedraggled looking bonnet. Where was the *style* in that, I'd like to know!

HOLLYHOCK. I should say *not!* Hope she got her gown good and wet, anyhow! Look at *this!* (*Holding out her draggled gown.*)

DAISY. Let me help you dry it, Hollyhock. (*Starts, winces with pain in foot.*) Oh, my foot! I forgot! I fell in the brambles over there, and cut my ankle dreadfully.

TIGER LILY. If you had stayed at home where you ought to have been, you would not have done it. That's easily accounted for!

HOLLYHOCK. It's stopped raining. Let's start on home. (*Exit both.*)

DAISY (*watching them disappear in the distance.*) How little they know!
 I too must go,
 Though heavy my feet,
 And sad my heart!

(*Enter PRINCE attended by ROBIN.*)

PRINCE (*excitedly*). Whither, oh, whither did she fly?
 Have you seen her, girl, go by?
 A lady dazzling fair?

DAISY. Nay, my lord, I'm here alone;
 No lady fair has crossed my path.
 (*Aside.*) He knows me not!
 My heart seems turned to stone.

(*Flowers re-assemble one by one, listening, and arranging gowns and sashes.*)

PRINCE (*taking out slipper*). This alone is left to me.

Could a thing more dainty be?
Who could wear it?—only *she*!
Stay—perchance a trace!

(*To ROBIN.*)

Robin Red, fly far and wide,
Stop not by land or sea.
Valley, hill, and mountain side,
Untiring search shall be,
Until you find the dainty foot
That fits this slipper rare.

(*Gives slipper.*)

Bring the maiden—she alone
Shall be my princess fair!
Fly!

(*Fluttering among Blossoms.*)

ROBIN. Here shall I begin, my lord?

PRINCE (*glancing around*). Ah! Robin!
She's not so near; but still you may!

(*TIGER LILY and HOLLYHOCK press forward.*)

TIGER LILY. 'Twill fit my foot, I'm sure it will! Do Robin, let me try! (*Sits down on tree stump.*)

HOLLYHOCK. Your clumsy foot, you silly goose! A princess, you? Oh my!

(*ROBIN tries on slipper.*)

TIGER LILY (*crossly*). My foot has swollen in the rain!

ROBIN. My lady, no, 'twill never do!
(*shaking head*).

HOLLYHOCK (*sits down*). My foot into that tiny case, I'm very sure will go?

TIGER LILY. You! pooh!

(*ROBIN tries manfully, shakes head.*)

HOLLYHOCK (*half crying*). I really think it ought-er,
If my toes were only shorter!

VIOLET (*as ROBIN comes to her next*). It would not fit me. It's no use to try.

PANSY. I could not wear it!

BUTTERCUP. Nor I!

LILY BELL. Nor I!

(*DAISY mounts the mound, apart from the rest. ROBIN tries on slipper, one after another.*)

DAISY (*aside*). What would they say, if they only knew;

But who would believe my story true?
A princess in rags! Ah me! ah me!

(*GODMOTHER NATURE appears to her.*)

DAISY. Ah! Godmother dear,

I fear, I fear,
You never will forgive
Your naughty little maid.
She went to the ball;
But alas! and alas!
Too late! too late she stayed!

(*Kneels with one arm around GODMOTHER'S waist.*)

GODMOTHER. Ah! lassie, you were thoughtless,

My words you did forget,
And you have suffered for it,
But useless vain regret!

It is a sorry lassie,
Here before me now!
Methinks she's learned her lesson.
My forgiveness I bestow!

(*Puts hands on DAISY's head caressingly. DAISY drops slipper.*)

DAISY. To such a naughty, naughty girl,
You're very, very good!
Next time I will remember,
I'd prove it, if I could!

ROBIN RED (*spying slipper*). Behold, my lord! and ladies!

The slipper—it is here!
Here's one, and here's the other,
Its fair owner must be near.
I found it just beside the gown
Of yonder ragged lass.

PRINCE (*starting up the mound*). How came you by it?

Speak, girl, speak!
What do you know of this?

(*GODMOTHER pushes DAISY gently forward.*)

DAISY (*timidly*). It's my slipper, gracious Prince!

I've lost the *other* one.

By your kind permission,

May I try it on?

PRINCE (*aside*). A forlorn and ragged lass is she;

Yet something in her face

Brings back a strange sweet memory.

(*Aloud.*) By all means! take your place.

(*Sisters stare and glare and ridicule; Blossoms crowd around; PRINCE mystified; GODMOTHER steps behind her; ROBIN RED fits the lost slipper, and then her own.*)

BLOSSOMS ALL. 'Tis she! 'tis she!

The Princess to be!

VIOLET. Our dear little Daisy!

TIGER LILY. That common little daisy wench?

HOLLYHOCK. Surely *she* was five miles hence!

GODMOTHER (*coming forward*). Listen, my friends, a word from me Will explain this mystery.

This ragged lass, and the stranger fair, Are one and the same. *Behold her there!*

(DAISY *loosens domino, which is quickly thrown off. PRINCE starts, takes her hand. Blossoms start.*)

GODMOTHER (*continues*). Only a meadow daisy, she Had lived in sweet simplicity!

'Twas I who sent her to the ball, Where she herself outshone you all!

Of all the virtues that could be, The sweetest is humility.

And for that sweet humility She shall now a Princess be!

Prince Sunshine, take your bride.

(PRINCE *leads DAISY to center of mound, raises right hand in token.*)

PRINCE (*raising scepter. Tableau*). My rapturous joy is now complete. Long live the Princess Marguerite!

No. 16. CHORUS OF BLOSSOMS.

Briskly. CHORUS OF BLOSSOMS.

a tempo. Long live the Princess

Marguerite! Prince Sunshine's joy is now complete! Nor could he find a bride more sweet

The musical score is written for two staves, Treble and Bass clef, in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Briskly.' and 'a tempo.' The lyrics are: 'Long live the Princess Marguerite! Prince Sunshine's joy is now complete! Nor could he find a bride more sweet'.

slower. (Kneeling before the PRINCESS.)

Than the Princess Mar-guer-ite! Faithful, lov-ing sub-jects we, Bend-ing low to

rall.

her the knee! Sing it now right loy - al - ly, Long live the Princess Marguer-ite!

*(During singing TIGER LILY and HOLLYHOCK walk away disgustedly.)***No. 17. SONG OF DAISY AND PRINCE.***Andante.**(DAISY first verse; PRINCE second verse.)*

1. In dreamland now my thoughts are sure - ly
2. No! Princess mine, in - deed thou art not

stray - ing! Strange seem the words that they are say - ing!
dream - ing; Tho' strange the words, and strange their seem - ing,

What is the meaning? 'Tis over-weening! Princess Marguerite! . Marguerite!
I am thy Sunshine! Thou, thou art mine! Princess Marguerite! Marguerite!

D.C.

(Six little SUNBEAMS advancing in twos, one of first couple carrying pillow; laying it down for PRINCESS to kneel on. The last two carrying together crown of Sunbeams.)

(They sing the following to music of No. 8.)

A crown, a crown of sunbeams,
On her tresses sweet!

(Placing it on her hair.)

Kiss, oh! kiss and crown her;
(Kiss hair, shoulders, hands.)
Princess Marguerite!

Happy little Sunbeams,
Kneeling at her feet, (*Kneel.*)
Yes, kiss, oh! kiss and crown her,
Princess Marguerite!

(Kiss as before.)

(Sing first four lines again.)

DAISY (*sings*). (See music of No. 12.)

Prince and Sunbeams, Blossoms all,
Wondrous strange these words do fall.
Princess Marguerite you call
The little meadow daisy!

I accept your loyalty,
But though I your Princess be,
In my heart, I still shall be
Only a meadow daisy!

ALL. (Music of No. 13.)

Sing a song of sweetness,
Sing a song of love;
Sing a song of blessings,
From the skies above.
Sing our meadow daisy,
With her heart of gold;
Sing our gentle Princess,
Whose worth can ne'er be told!
Tra la la, etc.

Sing a song of sunshine,
All about her way;
Sing a song of breezes,
To waft her cares away.
Sing a song of blossoms,
Kneeling at her feet;
Blessings on our noble Prince
And Princess Marguerite!
Tra la la, etc.

(CURTAIN.)

- - - THE - - -

Quarrel Among the Flowers

CANTATA

For the Use of School Concerts or School Exhibitions

COMPOSED BY

HENRY SCHOELLER

Poetry by Mrs. M. W. Telfair

ARGUMENT

The flowers meet to choose a Queen. The "Rose," considering herself entitled to the throne, enters, crowns herself, and ascends the throne, against which "Crocus," "Dahlia," and "Sunflower," strongly protest. The "Sunflower" goes up, snatches the crown from the "Rose" and pulls her from the throne, crowning and seating herself on it. This rash act of the "Sunflower" is condemned by the other Flowers. Rose, in the meantime, addresses the Flowers, confessing that her own act was rather a hasty one, and expressing her entire willingness to surrender crown and throne, soliciting only the love and sisterhood of the Flowers. "Crocus," "Dahlia" and the other Flowers, except "Sunflower," now sympathize with their former Queen, and "Crocus" asks of "Sunflower" if she does not think that the "Rose" is the fairest, sweetest flower that ever bloomed? The "Sunflower" gets greatly excited at this query, in consequence of which "Crocus" seizes the crown from her, holding it up to the Flowers, pointing to the vacant throne, and requesting the Flowers to state who shall be their Queen. "Sunflower," (Yellow Top) being called on again, in regard to the election of the "Rose" as their Queen, loses all self-control, quarrels with the flowers, bows scornfully to "Crocus" and Flowers, and walks, with a haughty air, off the Stage. "Crocus," still holding up the crown, requests the Flowers for the second time, to make their choice, and they now with one voice elect the "Rose" for their Queen, and ask "Dahlia," one of "Rose's" former opponents, to crown her. During the crowning act, all join hands, drop on one knee around the throne, then instantly rise, open the circle in front of throne; "Rose" rises with them, joins hands, and all glide around, while singing the Final Chorus.

CHARACTERS

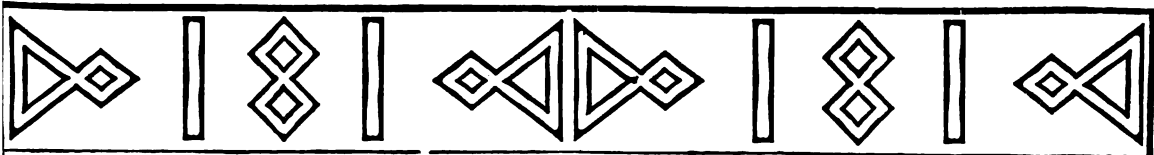
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|----------|------------|-------------|--------------|
| 1 ROSE | 3 DAHLIA | 5 PINK | 7 WATER LILY |
| 2 CROCUS | 4 SNOWDROP | 6 SUNFLOWER | 8 VIOLET |

The Dress should correspond with the character each one performs. The sizes of the performers should also be selected with care. Sunflower to be the tallest, Water Lily next, then Dahlia, Snowdrop, Crocus, Pink and Violet. The character of the "Rose" should be performed by a graceful person, of medium height, possessing a good voice. "Crocus" has also a prominent part, and should therefore be able to sing and act well.*

The time of entering on Stage, and the movements while on Stage, are carefully indicated in the course of the "Cantata."

*With the exception of the "Rose," the characters may be acted and sung by as many as will be desirable, thus a large number of young ladies may participate in the play.

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Following is an outline of the performance: The girls and boys form in two lines across the platform, the girls in front with *Columbia* and *Liberty* in the centre of the line. The United States are represented by the girls, each carrying a banner on which is inscribed the motto of her State. (The motto of every State in the Union is given in the book)

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